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### TRINITIES IN THE HOMERIC DEMETER-HYMN

The hymn as a genre does not belong among the epical works. The fact that the Homeric Demeter-hymn is still discussed by us as an epical work shows our doubt in the validity of the designation hymn. Without discussing what designations were applied to the Homeric hymns in antiquity, on the basis of the excellent summarizing analysis of Allen — Halliday — Sikes we agree that the works called *προοίμιον* or *ῥῆμοι* are not uniform but differ from one another both in their contents and their extent. For the shorter ones the tradition living since antiquity, according to which they are called *prooimia* because they tell some story of one of the Homeric epics in the manner of the rhapsodos, has generally been accepted. On the other hand, part of the longer hymns, similarly on the basis of antique traditions, are regarded as competitive poems at poetical competitions. In this case the designation *prooimion*, already with a semantic change, would survive as the name of an independent genre. The Demeter-hymn on account of its extent cannot be regarded as a rhapsodic recital verse introducing an epical song. The purpose of this analysis is in fact to follow the plot and its structural elements, and on the basis of this to get an answer to the questions whether the poem called a hymn approaching lyric poetry and defined by A. Lesky as «subepical» can be called epical, in what sense does the attribute «Homeric» stand before the name of the genre, and what was the designation of the work.

The main figure of the poem is the goddess mother Demeter sufferingingly seeking her abducted daughter. However, the title of the poem handed down also in antique sources and the promise of the hymnist (*ἀντάρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' αἰοιδῆς*) unequivocally indicate that, beside the daughter passively experiencing the action, she is the active main figure of the story. The structure of the poem is also divided in accordance with the course of Demeter's action. After the exposition of 3 lines the abduction of the girl taking place in the absence of Demeter takes only 36 lines. Hereupon follow: her wandering; her meeting with Hecate and the Sun (lines 40—89); her estrangement from the gods, her stay in Eleusis and her service performed as the nurse of Demophoon in

the house of Keleos; her break also with the mortals (lines 90–274); her revenge causing the destruction of nature and the products; conciliation of her anger by the decision of Zeus (Persephone can spend two thirds of the year with her); union of mother and daughter in the company of Hecate (302–368); then in the epilogue the hymnic praise of her power and generosity making Eleusis and the whole earth happy and rich, which surpasses the epical course of the poem (lines 465–495). Already the brief outline of the series of events itself offers several problems.

1. Why is it that, because of her sorrow for the loss of her daughter, the goddess destroys the crops of the mortals only after her stay in Eleusis, although her daughter was not abducted by Keleos and his home folks but by a god?

2. Why does Zeus return Persephone only upon the destruction taking place after the stay in Eleusis? Perhaps a successful blackmail took place?

3. From where does the rejoicing Demeter know that her daughter must go back, and exactly for one third of the year, before anybody would have told this to her? Why do the mother and her daughter agree to the division without any objection?

4. Why is the ratio of division two to one and not one to one, if two are sharing, the mother and the husband?

5. And finally, why does Hecate constantly accompany Persephone after the return, although the former – even if she showed benevolence – does not take an important part in the plot?

Summing up the aforesaid: what happened in Eleusis what promoted the solution? Why had Demeter to go among the mortals out of revolt against the decision of Zeus, and by what was she finally induced to accept the decision?

Analysing Demeter's stay in Eleusis we get an answer to every question. When the goddess, together with Hecate, comes to know from the Sun that her daughter upon the instruction of Zeus was abducted by Hades, in her grief she leaves the gods and seeks the nearness of the mortals. Disguised as an old woman, she becomes the nurse of Demophoon in the house of king Keleos. In the meantime Demeter tells that her name is Dos, she was abducted from her native city Crete by pirates. She was carried along by sea for a long time, she escaped and now she is looking for work. Before the mistress Metaneira she behaves very modestly. She does not accept food, wine and the ornate chair, she only asks for a special mixture of drinks. She promises that she will bring up Demophoon better than any nurse. She carries out this so that she does not give human food to the boy and at night she secretly immerses him into fire. Metaneira spies upon her and in her astonishment she exclaims and betrays her presence. Demeter with anger reveals her identity. She confesses that Metaneira frustrated her plan, *viz.* she wanted to make Demophoon a god. After having called the whole Eleusis unfortunate, assuming her divine figure she departs. The people of Keleos builds the desired sanctuary for her in vain, her crop draining revenge cannot be conciliated.



Science sees in the story the aition of the Eleusinian mysteries.<sup>1</sup> Since the divulging of the internal secrets of the mysteries was a mortal sin (according to Pausanias the one who tells the secret, dies: X. 32, 17), the written data relate only to the preparations. According to the observation of Nilsson<sup>2</sup> the representations in fine arts also show only the preparations of the *mystai*. Kerényi<sup>3</sup> interprets already the names of the *mystai* and their preparation to the *mysterion*, the μύησις, as hiding and the exclusive hiding character of the cult is also stressed by the initiatory obligations. The prerequisite of the series of ceremonies lasting from the 16th to the 20th of the month of Boedromion was the small initiation in Agrai. To the initiation into the Eleusinian mysteries at least two Eleusinian journeys were required. The initiation in Agrai was followed by the 9 days' fast and silence for purification. Then the next phase of the initiation was the identification with the goddess. On the basis of the much disputed datum of Clemens Alexandrinus<sup>4</sup>, the moment of the identification includes the drinking from the *κυκεών* and the taking out and putting back of a certain object into the *κίστη*. The majority of the investigators agree<sup>5</sup> that the object taken out from the box is a sexual symbol. The dispute has not yet been decided whether it is a male or a female symbol. It is, however, certain that by its use the *mystes* identified herself (according to Kerényi) with Demeter or (according to Körte) with Kore. With the exception of Farnell,<sup>6</sup> the investigators regard the drinking from the *kykeon* as an act of communion with the deity. This was the culminating point of the initiation and was followed by the real mystery on the 20th of Boedromion.

The arrival of Demeter in Eleusis and her behaviour in the house of Keleos contain the phases of initiation mentioned so far. Following the daughters of Keleos: ἡ δ' ἄρ' ὀπισθε γίλον τετιμένη ἦτορ | στείχε κατὰ κοῆθεν κεκαλυμμένη (line 182), she hid just like the *mystes* with his covered head on the representations in fine arts. She is modestly self-restraining. She keeps silent, she fasts (the motive of fasting is elaborated also by Callimachus) and does not sit on the ornate chair but only on the *πηχτὸν ἔδος*. The ancient ritual character of this motive is explained by J. Ábel<sup>7</sup> with the assumption that the prefiguration of the image of the goddess sitting on the crudely worked chair would be a *xcanon*, and it was included in the hymn for the enhancement of authenticity. Thus the picture in the hymn, the function of which is the conscious representation of the goddess during the ceremony of initiation, is connected with the real rite through a peculiar intermediary medium. The latter is moulded by the above mentioned *xcanon* into a picture through the transformation of which into an action the rite in the hymn become very similar to the real ceremony. Deichgräber<sup>8</sup> asserts on the basis of trustworthy data that the *mystai* were also sitting on chairs covered with *διὸς κοιδίον*. It is a significant moment in the hymn that the ritual chair covering wool is put before Demeter by Iambe upon whose mocking and joking remarks Demeter gives up the fasting and silence. It appears that in the earthly house of Keleos Iambe is the only initiated person. Her attribute *κέδν' εἰδύν' α-*

fers to her intimate relation to Demeter, who is also frequently called by this attribute, just like the discontinuation of the ἀγέλαστος state of Demeter. With the phrase *πολλὰ παρασκώπιονσα* euphemistically circumscribing the obscene mocking, the hymn alludes to the custom called in Eleusis *γεφυρισμός* and in the Athenian Thesmophoria *αἰσχρολογία*, which is a frequent concomitant of the fertility cults. According to Ábel<sup>9</sup>, the adverbial modifier of state ἀγέλαστος contains an allusion to the ἀγέλαστος πέτρα, the ritual scene of the meeting with Iambe. The text of the hymn and the real rite are connected here again at several points. The ἀγέλαστος in the hymn is the allusion of the stone of similar name and both in reality and in poetry the figure of Iambe associates with the idea. The fact that the stone is really one of the scenes of the search for Kore, is also confirmed by Pausanias (I. 43, 2). According to him the stone was also called Ἀνακλήθρα or Ἀνακλήθρις. A further connection is that the denomination is presumably related to the verb ἀνακαλεῖν, by which, according to W. F. Otto,<sup>10</sup> the hierophantes calls up Persephone from the nether world. Demeter breaking off the fasting, does not accept wine, but only a mixture consisting of flour, water and mint. According to Nilsson<sup>11</sup> wineless sacrifices are common in connection with the kthonic deities. They preserve the rites of an ancient state preceding viniculture. *Thus the hymn elaborates all the significant elements of initiation as aition.* Matters stand differently in the case of the series of ceremonies performed on the 20th of Boedromion. This consisted of three main parts which had a strict order of succession. The first main part was the *δρώμενον* (or *δρησμοσύνη*). This consisted of three elements, viz. the search, the *ἱερὸς γάμος*, and the birth. Their evocation did not take place in a dramatic form but with a pantomimic dance. Even the *mystai* participated in this act. Following Noack,<sup>12</sup> it was recently stated by Mylonas<sup>13</sup> that this part of the *dromenon* took place still in the open *aule*. During the search the participants ran with burning torches about the sacred area. The second part of the ceremony was the *λεγόμενον*, the announcement of the birth of the child. This was already performed only by the hierophantes, in the door of the closed *telesterion*. Finally, the *δεικνόμενον*, the presentation, the *ἐποπτεία*, the sensation of sight, the greatest mystery (analysed by Nilsson and Kerényi as the presentation of the cut spike) took place in the inner part of the *telesterion*, the separated, small *anaktonon*. The ritual trinity of intensifying tendency of the *dromenon*, *legomenon* and *deiknymenon* is advanced by the internal threefold division of the *dromenon*, viz. search, nuptial ceremony and birth. In contrast to the exact analogy of the initiation, we do not find any act of the mystery in the Eleusinian episode. However, in the whole of the hymn, and placed into the divine sphere of the plot, two of them can clearly be recognized, viz.: Deo in line 48 and Hecate in line 52 appear with torches in their hands, and both of them appear together (identified in the commonness of the *δαδούχος* function) in line 61, similarly carrying torches in their hands. (Allen-Halliday-Sikes<sup>14</sup> commenting the hymn, consider the custom of *δαδονχία* a magico-mimetic rite the purpose of which is to help the in-



crease of warmth and light. This view seems to be more likely than that of W. F. Otto<sup>15</sup> in whose opinion the torches are the symbols of the brightness of the holy night illuminated by the light of knowledge.) The other act of the sacred dromenon, the *hieros gamos* also takes place in the *divine sphere* of the hymn. After all, the abducted girl was taken along by Hades for nuptials. It appears that the hymnist, as an initiated person, observed the prohibition of keeping silent. In the episode of the stay in Eleusis to be interpreted by the contemporary readers clearly as an aition — and also intended to be interpreted so from the viewpoint of propaganda — he included only the initiations which could be told, and *he concealed the parts of the sacred act among the acts of the gods*. The third motive, the birth will be discussed by us later.

Even if not recognizably and explicitly but in a concealed and cunningly recast form, the trinity of the *δρώμενα* — *λεγόμενα* — *δεικνύμενα* was still included in the Eleusinian scene. The structure of this must be examined by us again, in order to reveal each concealed part of it. Demeter is disguised as an old woman. The daughters of Keleos address her by the vocative *γοῖν*. Her outward appearance is just like that of an old woman. Answering their questions she tells an invented story, *viz.*: her name is Dos, she was born in Crete, from there she was abducted, she was carried along by sea in order to be married by force; however, she escaped and now she is looking for employment here. From the reply of the oldest daughter of Keleos it becomes clear that they have believed her story. They commiserate over her human fate and they see her future in Eleusis safe because *δὴ γὰρ θεοείκελός ἐσσι* (line 159), thus unconsciously they observe her divine character even after the acceptance of the disguise and the invented story. The scene is repeated in an enhanced form at the meeting with Metaneira, where Demeter *ἄρ' ἐπ' οὐδὸν ἔβη ποσὶ καὶ ὅα μελάθρον | κῶρε κάρη, πλῆσεν δὲ θύρας σέλαιος θέλειο* (lines 188 — 189). Thus she was received by Metaneira with full respect and fear, and the goddess continuing to play her role shows herself to be self-restraining, modest and fasting woman. Then Demeter — to use a popular phrase — «gives herself away». She confesses that she is no ordinary nurse, she is the knower of secret nostrums:

οἶδα γὰρ ἀντίτομον μέγα φέρτερον ὕλοτόμοιο  
οἶδα δ' ἐπηλυσίης πολυπήμονος ἐσθλὸν ἔρυσμόν

(229 — 230). Already the double use of the word itself draws our attention to the extraordinary character of the statement, especially if the frequent denomination *εἰδνῖα* or *ιδνῖα* of the magicians, magic goddesses and heroines still rings in our ears. Demeter is not revealed even at this time, but only when she proves her extraordinary knowledge with deeds. Metaneira secretly watches as the goddess holds her child into the fire. The goddess flies into a violent temper because of the watching of her secret. She takes the child out from the fire and dashes him to the earth. Then she announces that she is Demeter and that her intention to transform

Demophoon into a god was frustrated by the mortals who do not know good and bad. Hereafter she drops her human exteriors and departs in her divine splendour. — In the scene Demeter plays a role. In her *outward appearance* she disguises herself as an old woman and in her *speech* as a mortal. She shows a human moderation also in her *deeds*. However, her being a goddess is apparent. This can be observed in her *exteriors* and she shows her true character with her *words* and especially with her *deeds*. After the revealing of her *deed* she presents herself as a goddess also in *words* and then she departs in divine *exteriors*. Perhaps it is no exaggeration to read into the trinity of the *outward appearance*, the *verbal communication* and the *deed* the trinity of the dromenon, the legomenon and the deiknymenon, so much the more as all the three appear on three planels, viz.:

1. on the planel of dissimulation-disguise,
2. in the manifestations of the original being gleaming out from behind the dissimulation,
3. on the planel of the full epiphany.

The appearance of the deed, the words and the spectacle is so much the more noteworthy because in the *human sphere*, i. e. in the dissimulation, on the one hand, and the spontaneous manifestations still in human disguise, on the other, the order of the three events is reversed, viz.: *spectacle*, *words*, *deed*. This indicates, in a way, the course of the human deeds and recognitions. The goddess, on the other hand, shows her true character first in *deeds*, then in *words* and finally in the epiphanic *spectacle*, quasi indicating that the recognition of the divine character is reversed. In it sight appears as the highest form of recognition. The much disputed *Dos story*, the «story in the story» can also be interpreted in the reflection of the mingling of *reference to the human and to the divine level*. In the motive of the Cretan origin, Nilsson<sup>16</sup> unequivocally sees the aition of the Cretan origin of the cult, although according to the majority of investigators neither the Eleusinian cult nor the figures of Demeter and Persephone are of Cretan origin. By Mylonas<sup>17</sup> even the buildings playing a role in the cult are not considered as of Cretan origin. The names of the two goddesses have not come to light even from the linear B tablets, only the easily mistakable word *da-ma-te* was found. This was read by Chadwick<sup>18</sup> still as Demeter, but Webster<sup>19</sup> and Furumark<sup>20</sup> see in it Damater or Damateres. (The Greek origin of Demeter's name is recognized already by few, thus for example by W. F. Otto.<sup>21</sup> However, the fact that we have to do with a popular etymology is shown also by the circumstance that she is mentioned in the hymn also by the short name Deo: line 48. Boisacq tries to explain it from a root \*dom-, dem- ['to tame, to subdue, to domesticate']. (About the motive of the Cretan birth Mylonas and Allen-Halliday-Sikes<sup>22</sup>, comparing it with three passages of the Odyssey (14,199: Odysseus introduces himself falsely to Eumaios, as well as 13,256 and 19,172), maintain that it is a general formula for the intention to give authenticity to the journey or origin of someone. Not denying the likelihood of this assertion either, we should like to mention also another possi-



bility. As we have seen, the whole scene is based on the contact between the human and the divine sphere. This is clearly shown also by the continuously present duality of the figure of Demeter. But it becomes clear also from the interpretation of the plot. Demeter, having lost her divine daughter believed to be immortal, wants to nurse a human child, continuing her motherly *κοιροτρόφος* quality, and wants to toughen the human child into an immortal god. As the immortality of the divine Persephone was suspended by the thoughtful order of her *divine* father Zeus, in the same way was *unconsciously* prevented by the mortal Metaneira her child to become a god. Thus we have here another parallel between the divine and the human sphere. But we must also see a parallelism between the story of Demeter-Dos told about herself and the abduction of Persephone. After all, the same thing happens to Demeter as a mortal woman calling herself Dos (more exactly, it does not happen to her but as an *ἀληθέα μυθήσασθαι*: line 121, it is intended to confirm the plausibility of the story just with the Cretan origin as an epical authenticity), as to her daughter. Both are abducted for forced nuptials, *viz.*: the divine Persephone by the divine Hades and the human Dos naturally by inferior human robbers. The parallelism of the stories is underlined also by the terminology. Dos tells *ἀληθέα*, true things about her own abduction. Persephone also introduces the story of her time spent together with Hades in the same way: 407: *τοιγάρ ἐγώ τοι, μήτερ, ἐρέω νημερτέα πάντα* although neither of them was asked to tell the *truth*. They also protest against the forced character of the abduction in the same way, *viz.* Dos: *ἤλυθον οὐκ ἐθέλονσα, βίη δ' ἄεχονσαν ἁνάγκη* (line 124), and Persephone: *ἄεχονσαν* (line 19), *ἀεκαζομένην* (line 30), *πολλ' ἀεκαζομένην* (line 432) — therefore three times, because her story is told on three occasions and it seems to be important that just the first narration is similar. The phrase expressing the force applied to Dos: *ἄεχονσαν βίη* (line 124) occurs also in connection with Persephone, *viz.*: *ἄεχονσαν δὲ βίη με προσηνάγκασσε πάσασθαι*. Thus, the story of Dos could be interpreted as follows: the goddess, conscious of the similarity between the fate of her divine daughter and the fate of the mortal women, realizes that if she wants to tell a believable story about an earthly woman — herself in disguise —, she has to borrow the motives from the fate of her daughter. This is a very interesting composition also from the psychological point of view. The sorrowful mother, who had spent already 10 days for the search for her lost daughter, persevering the motive of abduction, she includes this in her speech at her first verbal manifestation. A psychologically authenticated compositional solution of this character had existed already before the invention of the poet of the hymn. The deceased father appears in the dream of Achilles, occupied with the funeral ceremony of Patroclus during the whole day (*Iliad* XXIII 59 ff.). Realizing the fine aesthetic value of the motive, Cicero also applies it in the *Somnium Scipionis*, and Virgil in Canto VI of the *Aeneid*. There is still another point at which the Dos story can connect with the Persephone myth. However, the similarity of Demeter's divine character is stronger here. In fact, Demeter also had

had forced nuptials. The goddess, also called Demeter Erinys in Arcadia, angry because of the loss of her daughter, is made pregnant by Poseidon (Pausanias, 8, 42) in forced nuptials just during her search for her daughter. Thus, in the story of Dos the placing of the scene of the abduction to the sea is not accidental. In this point the stories of Dos and Demeter are common. But it is even more noteworthy that at the end of the hymn Persephone states that before the abduction she was playing with the daughters of Oceanus. In the mentioning of the playmates, Kerényi<sup>23</sup> also sees an allusion to the presence of the element of water. He connects this with the idea of water meaning fecundation, which played an important part in the Eleusinian rite. The mystic formula *ἔε καὶ ἐπέρχε* points to this. Thus, we have already seen the similarity of the fate of human and divine women. The circumstance that Demeter revenges the death of her daughter with the destruction of the cereals clearly shows that she — and of course the hymnist — are fully aware of the relationship of the daughter and the cereals, and thus also with the relationship of the mother and the cereals. According to Kerényi<sup>24</sup>, Demeter was convinced about the relationship between the cereals and the fate of daughter and mother in Eleusis, because the cereal-Persephone could not be immortal and her adopted human child could not become an immortal god either. Demeter had to realize the lawfulness of the loss of her daughter on the basis of the necessity of human mortality. This way it becomes clear why she destroys the cereals only after her adventure in Eleusis. Therefore it also becomes clear why the Demophoon episode,<sup>25</sup> marking the human sphere in the hymn and originally absent from the myth, was included in the hymn professing the similarity of human and cereal-divine nature. This episode was later on more and more superseded by the role of Triptolemos which was not yet specially stressed in the hymn. Nilsson<sup>26</sup> ascribes the changing of the roles to the circumstance that they found the numeral three so characteristic of the cult in the name Triptolemos. After the interpretation of Demeter's act it is also logical that Zeus returns the daughter also after Eleusis. Thus, we have to do not with a mere attempted blackmail but with the waiting out and promotion of the recognition of lawfulness. According to the law the returned daughter of Demeter is born to a new life in order to die again. The fact of the birth leads us back to our earlier chain of ideas, *viz.* we still have to discuss the *third event of the dromena, the birth*. Thus we find also raised into the mythical happening of the *divine sphere*. We get an answer to our further questions similarly through the winding up of this thread. Demeter knows in advance that she will lose her daughter and that she will receive her back again. This was taught to her by her own experience. And since she reconciles herself to the law, she can safely be happy. After this Zeus does not appear to be a despot giving arbitrary advices, as it is indicated by the terminology of the first two narrations of the abduction. *viz.*: *Διὸς βουλῇσι* in the impersonally told line 9 and *Διὸς ἐννεσίῃσι* in line 30, in the narrative of Helios. According to Persephone, who experienced lawfulness in her own fate, the abduction occurs: *Κρονίδεω πυκνὴν διὰ μῆτιν,*



*viz.* according to the wise comprehension and consideration of Zeus. The story told three times receives its true sense in the narration of Persephone. This interpretation does not occur in other literary elaborations of the myth. In these Zeus obediently tolerates the abduction of his daughter, because fate cannot be altered even by him. The Homeric hymn calls a humanly wise consideration what by the Orphic *Argonautica* (line 1195) is called *δαίμονος αἴση*, and by Claudianus (I. 216) the power of Moira.

There are still two questions to be discussed: 1. why is the ratio of division of Persephone's life 2 : 1; and 2. why will Hecate be her companion in the eternal kathodos and anodos? Let us try to find an answer to the first question again with the words of the hymn. To Hades, who gets Persephone for one third of the year, also another third falls as his share: *ἔλλαχεν ὥς τὰ πρῶτα διάτριχα δασμὸς ἐτέχθη* (line 86). From the fullness of the year Hades gets one third as from the fullness of the universe, *viz.* heaven-earth-nether world. The number of trinities discovered in the hymn so far has been increased with a significant trinity, with the three-fold division of the world imagined in space and time. The 2 : 1 ratio of division of Persephone's life can, therefore, be ascribed rather to this mythical claim to trinity than to the four months' stay of the cereals in the earth, as believed by Nilsson.<sup>27</sup> This must be the case already because, with the exception of Apollodorus alone (I. 5,3), all the other elaborations of the myth (thus for example Ovid *Fasti* IV. 614; *Met.* V. 567; Hyginus 146) mention 6/6 months, thus dividing the year into two equal parts. It is not likely that the rhythm of growth of the cereals would have changed considerably during the period between Apollodorus and Ovid.

One third of the fullness of time and space — since Persephone spends one third of the year *dead* in the *nether world* — means death. Thus, according to the Eleusinian idea, the double of life and death mutually postulating and completing one another, has some kind of a third side. The claim to trinity of the cult was evolved by this mystic fullness of life. The third event or occurrence existing beside life and death is exactly the rotation of the two, *viz.* Persephone's rebirth and death, the birth and death of the mortals, and their continuation in their descendants (according to the rite Demeter gives birth to Kore every year again and again). The cereals and man are eternal, but not eternal in the divine sense, inasmuch as divine eternity does not contain death and senescence. Therefore is a special elucidating sense attributed to that line of the Demophoon story, in which Demeter tells that she could have made the child *ἀθάνατον κέν τοι καὶ ἀγήρονον* (line 260). Here the never-growing-old is quasi an apposition of divine immortality. Life and death, as well as the eternity brought about by their rotation constitute the mythical trinity that explains the development of the trinities of the hymn and the Eleusinian cult. Thus it also explains the role of Hecate who appears in the hymn unambiguously in the moonaspect of her manysided ancient character. In fact, she is contrasted with the Sun. She only heard what the Sun saw. The omnipotent quality of the Sun is a general conception of the myths and tales.<sup>28</sup> According to the commentators, the Moon-Hecate therefore did not see the ab-

duction because it happened by day, when she was staying in her cave. However, the hymn gives a more definite stress to the motive. As a matter of fact, Hecate brings the news to Demeter after the lapse of 9 days, on the 10th day. In my opinion the figure 9 is here not only the trebling of the mythical figure three, but one of the phases of the lunar month divided into 3 times 9 days, which has just elapsed, presumably the phase corresponding to the eclipse of the moon. In fact, if she had stayed in the cave only because of the diurnal period (meaning here the nether world), she could have notified Demeter already at the night of the same day. However, Hecate symbolizes here the character of the lunar existence, *viz.* the moon also dies and rises again in an eternal rotation, like nature and man. The third mythical formulation of *eternity born with renaissance* is the moon-Hecate, and this is why she becomes the companion, *πρόπολος* (line 440), of the eternal wandering of Persephone. Besides the completion of the trinity moon-grain-man, Hecate's close association with the double Demeter-Kore is promoted also by other qualities of her character. The hymn calls her first (line 24) *Περσείον θυγάτηρ*. This denomination can have a double meaning. On the one hand (this is correctly felt by W. F. Otto<sup>29</sup>), it harmonizes with the name of Persephone, and by the similarity of the name it suggests a deeper affinity. On the other hand, Hesiodus (*Theogonia* 411–452) calls Hecate, the mistress of the three world empires, like this. Her Hesiodic picture strikingly reminds of the power of Demeter of the Homeric hymn extending over sky, earth and sea.) According to the statement of Pausanias, Demeter Melaina's xoanon was the horse-headed female figure, holding in one of her hands a dolphin and in the other a pigeon to symbolize the animals of the three world empires: Phigalia, VIII. 42). While indicating the similar character with that of Persephone by the denomination *Περσείον θυγάτηρ*, the poet also suggests the affinity with Demeter in the same line: *ἀπαλὰ γοοέονσα*. The phrase is interpreted by Allen-Halliday-Sikes<sup>30</sup> after *Hesychius* as the one «mildly providing» for the child. The relationship of the two divine figures was suggested also by the commonness of the act of carrying torches mentioned already. The relationship was interpreted by the later mythical conceptions as a real affinity, *viz.*: Hecate appears as Demeter's daughter (Euripides: *Ion* 1048; Ap. Rhod.: III. 467; Theocritus: *Idyll* I, 12; and in the *Orphic hymns*). The main trinity of the mystery, *viz.* Mother-Kore-Husband, is brought about as a result of the linking of the two principle Eleusinian pairs of gods, the Mother-Daughter oneness indicated with the dual *τὸ θεῶ* and the Husband-Wife double, through Persephone, the daughter-wife. The third double of the triad is Demeter-Hades. Their relationship is pictured by the hymn with similar attributes. While until the winning back of her daughter Demeter is *ζωνόπελος* (319, 360, 374), Hades receives in the hymn the attribute *ζωνοχάτης* (347) as a permanent quality. In order to complete the threefold idea of birth-death-eternity, the hymn also brought about the already mentioned trinity of Mother-Daughter-Moon.



We have observed the content trinities arising from the idea of the Eleusinian basic trinity, viz. the threefold conception of space and time, the composition of treble groups of gods, and the treble hymn motives corresponding to the tripartite division of the rites. We have to complete this with the analysis of the composition of the entire hymn. This is as follows:

1 - 3	4 - 39	40 - 89	90 - 291	292 - 468	469 - 484	485 - 495
Exposition	<i>The rape</i>	<i>The wandering</i>	<i>Hiding in Eleusis</i>	<i>Demeter's revenge and conciliation</i>	<i>Bestowing of happiness on men</i>	Epilogue
	initial situation	complication	climax	catastrophe	solution	hymnic closing

Leaving out the exposition and the epilogue we get a structure consisting of five parts, which corresponds to the traditional epical building system. However, following the main line of the plot, the course of Demeter's acts, it appears that of the five elements of the structure the three middle ones form a close unit, as the course of Demeter's recognition, viz.: presentiment-sudden realization-resignation. This is only put into action by the abduction, and at the end already only the conveying of knowledge is directed towards men. Thus the inner structure of the hymn shows a threefold unit with a bulky middle part, which is also divided into three parts. And if we examine the division of the structure received this way according to the order of importance, we again get a threefold course, viz.: the prologue and the epilogue, the two extreme parts of the structure, fit into the plot in most inorganic way and furnish the scantiest material of information. The drama of the central nucleus is set in motion by the scene of abduction and it is resolved by the scene of conciliation. The two structural elements connect with the main plot on the cause and effect level, but they do not influence the main action. Thus on the top of the three-stage pyramidal formations stands the Eleusinian scene. This is also tripartite, viz.: hiding - epiphanic manifestation - angry departure. According to these the moment of unveiling stands on the top of the whole work. Let us vivify the picture. Demeter is holding the child in flaming fire, when she observes the spying that is when she suddenly realizes that she cannot change the mortal character of the child into immortal. We do not find such a luminous picture at any other point of the work, only the obligatory divine light is shining now and then. We must presume that the significance of the picture, set on the compositional top of the poem and also otherwise stressed on account of its position, is even more enhanced by the illuminating fire. This is the moment of Demeter's en-

lightenment when she recognizes the divine law, with the luminous phenomenon, frequently signifying intellectual enlightenment.

The stressed triplicity of the composition implies the trinity of the motives. Some of these have already been discussed by us separately from the structural analysis. Other trinities of motives not mentioned so far are as follows: Zeus sends an envoy to Demeter on three occasions, *viz.* 1. Iris, 2. miscellaneous gods, 3. Hermes. Since only the envoyship of Iris and Hermes is justified, this is an inorganic, analogical trinity. That group of three girls from which Hades abducted Kore, *viz.* the ensemble of Athene, Artemis and Persephone, appears to be more organic, and on account of its being set into the enlightenment part of the poem it also seems to be more significant. In this Kerényi<sup>31</sup> believes to have discovered «the three variants of the Kore theme». The variational possibility in it is not identical with the functional possibility. In fact, only Kore can be abducted, only her maidenhood is perishable. (Otherwise the variation is taken over by Euripides: *Helene* 1315; Pausanias: VIII. 31, 2 and Claudianus: *De raptu Proserpinae* I. 228 and II. 205.) Similarly, that trinity is also significant, as the culmination of which Rhea informs Demeter about the 2 : 1 ratio of division (line 64) which had been told for the first time by Demeter to Persephone (line 399) and for the second time by Zeus to Rhea (line 446). The third announcement of the law by Rhea shows also two trinities: on the one hand the trebling of the communication, and on the other hand the bringing to fullness of the Mother-Daughter idea with the figure of Rhea, who is the mother of Demeter. Through the appearance of Rhea, Demeter, who up to now appeared only in the role of a mother, becomes also a daughter. By this the eternal rotation of the daughter-mother motive is stressed. But it also stresses the treble communication, *viz.* in the hymn besides the 2:1 ratio of division no other law is announced. Thus in the formulation the stress is not only on the birth but also on the function of the *communication*. And now we have to settle our last debt. We have shown the elements of *initiation* in the *Eleusinian scene*, and the events of the *dromenon* in the scenes of the hymn taking place in the *divine sphere* (carrying of torches, nuptials and birth). We still have to show the *legomenon* and the *deiknymenon*. Perhaps we do not exaggerate, if we interpret the law announcing the eternal birth also three times as a *legomenon*. And the existence of the *deiknymenon* in the hymn does not need a special verification. The hymn is closed by an act recognized with the help of fine arts as the presentation of the spike. Demeter, who in full knowledge of the law calms down, goes to the leaders of Eleusis. She does not teach them *agriculture* (!), but making the fields fertile she *δεῖξεν* (line 474) them *δορῆμοσύνην θ' ἱερῶν*, the sacred acts. It is a matter of course that the presentation of the spike does not appear literally, because it belongs to the unspeakable secrets.

If we represent the elements of the rite as distributed in the acts of the hymn, we get the following formula.



1-3	4-39	40-89	90-291	292-468	469-484	485-495
Exposition	Rape	Wandering	Eleusis	Revenge and conciliation	Bestowing happiness on men	Epilogue
	Initial situation D <sub>2</sub>	Complication B <sub>1</sub> D <sub>1</sub>	Climax B <sub>1</sub> B <sub>2</sub> B <sub>3</sub> B <sub>4</sub> $\delta$ LD $\delta$ LD DL $\delta$	Katastrophé (turn) D <sub>3</sub> L <sub>1</sub>	Solution $\delta$ <sub>1</sub>	Hymnic closing

(where the elements of the mystery are represented as follows: the *numeral* beside the letter denotes the manifestation in the *ritual act*, while the letter *without a numeral* represents the compositional reference):

		Rites			
Compositional solutions	Initiation: ↓ B	silence B <sub>1</sub>	fasting, B <sub>2</sub>	drinking from the kykeon, B <sub>3</sub>	gephyrismos B <sub>3</sub>
	dromenon: ↓ D	search (carrying of torches) ↓		nuptials D <sub>2</sub>	birth D <sub>3</sub>
	legomenon: ↓ L	announcement of birth L <sub>1</sub>			
	deiknymenon: ↓ $\delta$	presentation of spike $\delta$ <sub>1</sub>			

In regard to events obviously the Eleusinian scene is the richest, but its events take place on the less valuable planel. The more valuable acts of the D and the L obviously take place in the divine sphere, their number being proportionately distributed and decreased towards the margins of the structure. The appearance of the  $\delta$ <sub>1</sub> in the last valuable structural element in spite of the smallest number of events ensures the highest rank and, at the same time, the sublime note of the poem, surpassing the hymnic elevation of the epilogue.

In a brief summarization, the ideology of the hymn disclosed in the course of the analysis is as follows: the eternal rotation of the birth and death of man and nature feeding him brings about the third aspect of existence. This existence appears in the world on three sphere *viz.*: in the events of man, nature and the moon. Since renascence and through

it eternality are existing, destruction must not be imagined as bad either. According to Nilsson<sup>32</sup> the mystery is intended to change the misery of existence in the nether world in the Greek conception. This is why the one knowing the ceremonies is *δλβιος* according to the hymn (lines 480 and 486), this is why Pindar (fragment No. 137) calls the initiated ones *δλβιοι*, and it is not a chance that Sophocles calls them in a threefold gradation *τρίς δλβιοι* (fragment No. 753, Nauck). According to Cicero the Eleusinian mysteries fill us «cum spe meliore moriendi» (*De legibus*, II. 37). We have to discuss still one more moment in order to get a clear picture of the consolation offered by the mystery. In the mysteries the child announced by the hierophantes is a boy: *Βρίμω ἔτεκε Βρίμον, ἰσχυρὰ ἰσχυρόν* — the traditional text of the announcement goes, although we would expect the birth of Kore. The interpretation of Kerényi<sup>33</sup> appears to be correct, according to which if a girl were born, this would only mean individual immortality, viz. Demeter would bear herself again. In this case, however, birth brings the idea of race preservation to fullness instead of individual immortality. The theorem formulated by Kerényi, according to which the essence of the propaganda of the mysteries and the hymn is the propagation of the eternality of the human race, allows further conclusions. If eternality concerns man not as an individual being but only as a being within the race — and the essence of existence within a race is in the universe existence side by side with the cosmic beings and nature —, then eternality means consolation for the individual only if he completely resolves in his race — in the world of the hymn in the agriculturist collective — that is if he completely liquidates his individuality. In fact, this ideology offers a sharp contrast to the individuality cult of both of Homer's epics, to the Iliad ensuring for the individual heroic deed the immortality of fame, the *κλέος*, and to the Odyssey praising the eternal glory of individual ingenuity and skill. The world of the agricultural collective thus emerging from the background of the hymn is observed by Nilsson<sup>34</sup> and Deichgräber.<sup>35</sup> According to them the main idea of the Eleusinian mysteries and the Demeter cult is the praise of peaceful rustic way of life. (The three main laws attributed to Triptolemus, which according to Xenocrates prescribe the respect for the elders, the sacrifice to the gods and the protection of animals, also point to this.) Summing up the afore-said, from the ideological point of view the hymn is much closer to Hesiod's ideal of collective work, which is the tradition of an old popular collective consciousness, than to the Homeric individual hero ideal. This affinity of the contents is also supported by the linguistic evidence. From the linguistic point of view the author of the hymn is much closer to Hesiod than to Homer. Thus, the denomination 'Homeric' of the hymn dated by the consensus philologorum to the end of the 7th century B. C. after Thucydides and Herodotus should be explained only from the Homeric education.

Thus, the Homeric Demeter hymn is closer to Hesiod than to Homer both in regard to its language and its ideas. In the course of our study we have stated that the main ideological purpose of the hymn is to propa-



gate an ideal of collective life described with hymnic elevation. The formulation of this is a mythical trinity idea manifested in the work in the system of the plot and the figures, in the pattern of the composition and in the order of succession of the episodes. The trinities to be found on the statistical level could be collected separately. We mention here only one by way of example. In the initial part of the hymn the enumeration of intensifying value used to denote the universe is not accidentally threehold.:

... πᾶς τ' οὐρανὸς ἐρὸς ἔπειθεν  
γαῖα τε πᾶσ' ἐρέλασσε καὶ ἄλμυρόν οἶδμα θάλασσης

(lines 13–14).

A similar solution can be found again with Hesiod. Schwabl<sup>36</sup> has shown about the heroic-epical complex of stories of the Theogonia that it consists of elements corresponding to each other and completing each other, arranged according to a definite plan (this plan manifests with Hesiod also in numerical relationships and the number three plays an important part also with him).

The analysis of the Homeric Demeter hymn is intended to join the programme, which is represented also by the work of Schwabl mentioned above, viz. to the study of the rules of the non-heroic epic poetry.

<sup>1</sup> K. Deichgräber: Eleusinische Frömmigkeit und homerische Vorstellungswelt im homerischen Demeterhymnus. Akad. Mainz. Abhandlungen der geistes- und sozialwissenschaftlichen Klasse. Nr. 6. 1950. passim.

<sup>2</sup> M. P. Nilsson: Die eleusinische Religion. Sonderabzug aus „Die Antike“ 18 (1942) 213.

<sup>3</sup> K. Kerényi: Homéroszi himnuszok Aphroditéhez, az Istenanyákhoz, Hestiához, a Naphoz és a Holdhoz (Homeric Hymns to Aphrodite, the Goddess-Mothers, Hestia, the Sun and the Moon). Budapest 1941. 54.

<sup>4</sup> Clemens Alexandrinus: Protreptikos 18.

<sup>5</sup> A. Körte: Zu den eleusinischen Mysterien. ARW 18 (1915) 121–123; W. F. Otto: Der Sinn der eleusinischen Mysterien. Eranos-Jb. 1939. 97.

<sup>6</sup> L. R. Farnell: The Cults of the Greek States. III. Oxford 1896. 95.

<sup>7</sup> J. Abel: Értekezések a nyelv- és széptudományok köréből. 13, 4 (1886) 47.

<sup>8</sup> K. Deichgräber: op. cit. 210.

<sup>9</sup> J. Abel: op. cit. 47.

<sup>10</sup> W. F. Otto: op. cit. 105.

<sup>11</sup> M. P. Nilsson: Griechische Feste von religiöser Bedeutung. Leipzig 1906. 135.

<sup>12</sup> F. Noack: Eleusis, die baugeschichtliche Entwicklung des Heiligtums. Berlin – Leipzig 1927. 21.

<sup>13</sup> G. E. Mylonas: Eleusis and the Eleusinian Mysteries. Princeton 1961. passim.

<sup>14</sup> T. W. Allen – W. R. Halliday – E. E. Sikes: The Homeric Hymns. Amsterdam 1963. 112.

<sup>15</sup> W. F. Otto: op. cit. 99.

<sup>16</sup> M. P. Nilsson: The Mycenaean Origin of Greek Mythology. New York 1963. passim, especially 161.

<sup>17</sup> G. E. Mylonas: op. cit. 16 ff.

<sup>18</sup> G. E. Mylonas: op. cit. 50.

<sup>19</sup> T. B. L. Webster: BICS 1954, Vol. I, p. 13.

<sup>20</sup> Page 39 of A. Furumark's article from *Eranos* 52 (1954) quoted by G. E. Mylonas: *op. cit.* 50.

<sup>21</sup> W. F. Otto: *op. cit.* 86.

<sup>22</sup> G. E. Mylonas: *op. cit.* 18.; Allen – Halliday – Sikes: *op. cit.* commentary to *loc. cit.*

<sup>23</sup> K. Kerényi: *op. cit.* 17–18.

<sup>24</sup> K. Kerényi: *op. cit.* 54.

<sup>25</sup> Allen – Halliday – Sikes: *op. cit.* 120.

<sup>26</sup> M. P. Nilsson: *op. cit.* 214.

<sup>27</sup> M. P. Nilsson: *op. cit.* 216.

<sup>28</sup> Allen – Halliday – Sikes: *op. cit.* commentary to line 62.

<sup>29</sup> W. F. Otto: *op. cit.* 91.

<sup>30</sup> Allen – Halliday – Sikes: *op. cit.* commentary to line 24.

<sup>31</sup> K. Kerényi: *op. cit.* *passim*.

<sup>32</sup> M. P. Nilsson: *op. cit.* 219.

<sup>33</sup> K. Kerényi: *op. cit.* 59.

<sup>34</sup> M. P. Nilsson: *op. cit.* 220.

<sup>35</sup> K. Deichgräber: *op. cit.* 516.

<sup>36</sup> H. Schwabl: Hesiods Theogonie, eine unitarische Analyse. Österreichische Akademie der Wissenschaften, Philosophisch-historische Klasse. Sitzungsberichte. 250. Band, 5. 5. Abhandlung (1966) *passim*.